

WARNER BROS!

"HELL'S KITCHEN"

**TOO TOUGH
TO HOLD
THE
'DEAD END'
KIDS!**



BUT A CINCH FOR EXPLOITATION SHOWMEN!

**WARNER BROS.
EXPLOITATION SPECIAL**

**Blazes With The Same
Action You Got From**

"I Am A Fugitive"

"Crime School"

"Angels with Dirty Faces"



**"HELL'S
KITCHEN"**

The Breeding Ground For 1000 Killers!

•••• This ad sounds
the keynote of your
campaign ••••

Definitely in the big-space
class. That's the only way to
play it . . . and that's the way
we built the ads . . . Every ad
steals the page every time!

Made to order for exploita-
tion. The title calls for action
. . . The 'Dead End' Kids can't
be sold without action . . . Our
entire exploitation set-up is
ready for **your** action!

Strong newspaper stuff . . . Get
it City Desk attention — it's a
subject editors go for . . . Make
it mean something in public
print and you'll make it mean
something for your showing.

TO SELL THE TITLE . . . EXPLAIN IT

We know there are those who have never heard of Hell's Kitchen. It was a very definite and tough neighborhood in New York City, located west of 9th Avenue, from 40th Street to 60th Street. It is said that policemen were afraid to walk their beats in that neighborhood except in pairs, so tough were the kids. And it is from this neighborhood that the "Hell's Kitchen" Gang came. Be sure you carry one of these descriptive selling lines with the title to explain it:

'THE BREEDING GROUND FOR 1000 CRIMINALS'

'WHERE THEY TURN KIDS INTO KILLERS'

'THE DEVIL'S PLAYGROUND'

'THE MELTING POT OF CRIME'

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THE SCREEN WILL
BLAZE

With The Fury of Their
Fight to Prove That They
Can Go Straight . . . Not
Straight to The Chair!

**HELL'S
KITCHEN**

The "Dead End"
Kids have never
made a braver
battle . . . or a
better picture!

with
THE "DEAD END" KIDS

MARGARET LINDSAY

RONALD REAGAN

STANLEY FIELDS

A WARNER BROS. Picture

Directed by Lewis Seiler &

E. A. Dupont • Screen Play

by Crane Wilbur and Fred

Niblo, Jr. • From an Original

Story by Crane Wilbur



Mat 201

12½ inches x 2 columns (348 lines) — 30c

THIS AD ALSO IN ONE-COLUMN SIZE — SEE PAGE 8

**ADS START HERE THRU PAGE 12;
EXPLOITATION AND PUBLICITY ON
ALTERNATE PAGES, STARTING 13.**

WARNER BROS.
Pictures, Inc. Presents

"HELL'S KITCHEN"

with **THE "DEAD END" KIDS** **MARGARET LINDSAY • RONALD REAGAN**
STANLEY FIELDS • Directed by Lewis Seiler and E. A. Dupont

Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur • A Warner Bros. Picture

THEY'RE TURNING CRIME SCHOOL INTO A CITY OF BOYS!

They have their own mayor, their own laws,
their own justice and their one big chance
to show the world that they can go straight!



SEE the screen's toughest mugg finish a bum second to the "Dead End" kids!

"HELL'S KITCHEN"



SEE the dread 'cool room' tougher than any prison!



THE "DEAD END" KIDS

**MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS**

Directed by Lewis Seiler & E. A. Dupont
A WARNER BROS. PICTURE

Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur



SEE the funniest game since they played basketball in 'Angels'!



T H E A T R E

Mat 402 — 12¾ inches x 4 columns (712 lines) — 60c

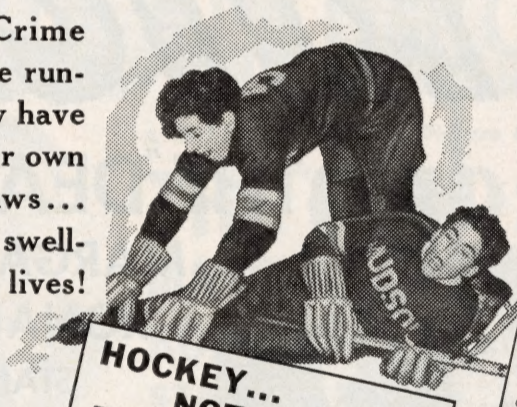


There's a riot in

"HELL'S KITCHEN"

A WARNER BROS. Picture

They ran wild in "Crime School"...now they're running themselves! They have their own mayor, their own police, their own laws... and, you'll agree, the swell-est hit of their young lives!



starring
THE "DEAD END" KIDS
Margaret Lindsay · Ronald Reagan

Stanley Fields · Directed by Lewis Seiler and E. A. Dupont



Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur



**They Challenged the World
in "Crime School"!**

**They Defied the Underworld
in "Angels With Dirty Faces"!**

but THEY'VE GOT THE DEVIL HIMSELF TO FIGHT!

in
**"HELL'S
 KITCHEN"**

Out of a melting-pot of crime they roar...to save the futures of America's forgotten kids, to turn this breeding-place of killers into a modern City of Boys! It's the toughest battle of their young lives...and it's the finest picture of their careers!

with
THE "DEAD END" KIDS

MARGARET LINDSAY

RONALD REAGAN

STANLEY FIELDS

Directed by Lewis Seiler and E. A. Dupont

A WARNER BROS. Picture



Screen Play by Crane Wilbur
 and Fred Niblo, Jr. • From an
 Original Story by Crane Wilbur

Mat 401 — 8½ inches x 4 columns (480 lines) — 60c

THE RIGHT ROAD... OR THE 'LAST MILE'

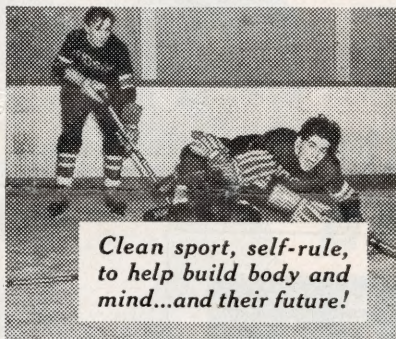


Which Way Are They Headed?



Chain-gang labor...
'concentration camps'
...a thing of the past!

The world said they couldn't go straight... but these "Dead End" Kids formed a government of the boys, by the boys, for the boys ...and turned a vicious Crime School into a modern Boys' City!



Clean sport, self-rule,
to help build body and
mind...and their future!

"HELL'S KITCHEN"



A WARNER BROS. Picture with

THE "DEAD END" KIDS

MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS



Directed by Lewis E. Seiler and E. A. Dupont

Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur



Mat 302 — 8¼ inches x 3 columns (345 lines) — 45c



**THERE'S
THE
DEVIL
TO PAY**

**IN
"HELL'S KITCHEN"**

with
THE "DEAD END" KIDS
MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS

It's the devil's own playground
and these dirty-faced 'angels'
are his playmates! How can
they go straight in this breed-
ing-place of killers? See the
thrilling answer in the most
exciting picture of your life
... and the finest of theirs!



See Hell's 'Angels' Turn Crime School Into a City of Boys!

A WARNER BROS. Picture • Directed by Lewis Seiler and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur



Mat 304 — 6¼ inches x 3 columns (261 lines) — 45c

THE SCREEN WILL
BLAZE
With The Fury of Their
Fight to Prove That They
Can Go Straight... Not
Straight to The Chair!

**HELL'S
KITCHEN**



The "Dead End"
Kids have never
made a braver
battle... or a
better picture!

with
THE "DEAD END" KIDS
MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS

A WARNER BROS. Picture
Directed by Lewis Seiler &
E. A. Dupont • Screen Play
by Crane Wilbur and Fred
Niblo, Jr. • From an Original
Story by Crane Wilbur



Mat 107

5¾ inches (82 lines) — 15c

**THIS AD ALSO IN TWO-
COL. SIZE — SEE PAGE 3**

**HAVE THEY STILL
GOT A CHANCE?**

Those incorrigible "Dead End" Kids
get a chance to go straight in this,
their swellest hit. Will they take it...
or will they go straight to the chair?



**"HELL'S
KITCHEN"**

with **THE
"DEAD END" KIDS**

MARGARET LINDSAY
RONALD REAGAN

STANLEY FIELDS
Directed by Lewis Seiler and E. A. Dupont
A WARNER BROS. Picture

Screen Play by Crane Wilbur and Fred Niblo Jr.



From an Original Story by Crane Wilbur

Mat 202 — 5 inches x 2 columns (140 lines) — 30c

**"WE'RE FIGHTIN'
THE WHOLE WORLD
AND WE'RE TRYIN'
TO FIGHT CLEAN!"**

The "Dead End" Kids in a City of Boys!
Can they go straight?...Can they
run their own government?...They've
never had a chance to try...and they've
never had a better picture to try in!

"HELL'S KITCHEN"



A WARNER BROS. Picture, with

THE "DEAD END" KIDS

MARGARET LINDSAY • RONALD REAGAN

STANLEY FIELDS • Directed by Lewis Seiler and E. A. Dupont

Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur



Mat 208 — 6½ inches x 2 columns (180 lines) — 30c



**THEY ARE
FIGHTING THE BATTLE
A THOUSAND FORGOTTEN
KILLERS FOUGHT
... AND LOST!**

It's a fight to
go straight...to overcome
the evil every gutter kid must
face! Can they do it? You'll find
out...in the most exciting pic-
ture the "Dead End" Kids have
ever made!

"HELL'S KITCHEN"



with **THE
"DEAD END"
KIDS**

**MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS**

Directed by Lewis Seiler & E. A. Dupont
A WARNER BROS. PICTURE



Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Mat 207 — 7¼ inches x 2 columns (206 lines) — 30c

There's a riot in

HELL'S KITCHEN



The "Dead End" Kids run their own Boy's Town . . .



until racketeers try to take it over . . .



...and then the fun really starts!

A WARNER BROS. Picture, starring
THE "DEAD END" KIDS
 MARGARET LINDSAY
 RONALD REAGAN
 STANLEY FIELDS
 Directed by Lewis Seiler & E. A. Dupont

Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Mat 209 — 7¼ inches x 2 columns (200 lines) — 30c

"YOU'VE TURNED YOUR LAST KID INTO A KILLER... WE'RE TAKIN' OVER NOW!"



See those tough "Dead End" Kids turn over a new leaf! They used to break laws . . . now they make them . . . as they turn Crime School into a self-governed City of Boys!

HELL'S KITCHEN

with
THE "DEAD END" KIDS

MARGARET LINDSAY
 RONALD REAGAN
 STANLEY FIELDS
 A WARNER BROS. PICTURE

Directed by Lewis Seiler and E. A. Dupont • Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Mat 205 — 4¼ inches x 2 columns (120 lines) — 30c

"WE'RE PUTTING YOU ON TRIAL... FOR OUR LIVES!"



There's a riot in

"HELL'S KITCHEN"

with **THE "DEAD END" KIDS**
 MARGARET LINDSAY
 RONALD REAGAN
 STANLEY FIELDS
 Directed by Lewis Seiler and E. A. Dupont
 A WARNER BROS. PICTURE

Screen Play by Crane Wilbur and Fred Niblo Jr. • From an Original Story by Crane Wilbur

Mat 108
 5 inches (71 lines) — 15c

THE DEVIL IS THEIR PLAYMATE...SUDDEN DEATH IS THE GAME...

HELL'S KITCHEN



with **THE "DEAD END" KIDS**
 MARGARET LINDSAY
 RONALD REAGAN
 STANLEY FIELDS
 Screen Play by Crane Wilbur & Fred Niblo, Jr.
 From an Original Story by Crane Wilbur
 Directed by Lewis Seiler and E. A. Dupont
 A WARNER BROS. PICTURE

Mat 104
 6¼ inches (89 lines) — 15c

THEY'RE TURNING CRIME SCHOOL INTO A CITY OF BOYS!

HELL'S KITCHEN



THE "DEAD END" KIDS

MARGARET LINDSAY · RONALD REAGAN · STANLEY FIELDS · A WARNER BROS. Picture
Directed by Lewis Seiler and E. A. Dupont • Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Mat 303 — 2 inches x 3 columns (84 lines) — 45c

THIS AD ALSO IN TWO-COLUMN SIZE — SEE PAGE 12

"WE'RE FIGHTIN'
THE WHOLE WORLD
...AND WE'RE
TRYIN' TO
FIGHT CLEAN!"



The "Dead End"
Kids in a City of
Boys! Can they go
straight? Can they
run their own gov-
ernment? They've
never had a chance
to try...or a better
picture to try in!

HELL'S KITCHEN



with THE
"DEAD END" KIDS
MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS
Directed by Lewis Seiler & E. A. Dupont
A WARNER BROS. PICTURE

Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Mat 101

5½ inches (77 lines) — 15c

IS HELL'S KITCHEN
TOUGH ENOUGH TO TAME
THOSE "DEAD END" KIDS?



Is there a "Dead End" kid so
tough that he can resist this
chance to go straight? It's the
greatest story of their careers!

"HELL'S KITCHEN"

where living is
cheap...and life
is cheaper!



with
THE "DEAD END" KIDS
MARGARET
LINDSAY
RONALD
REAGAN
STANLEY FIELDS
A WARNER BROS. Picture

Directed by Lewis E. Seiler
and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo,
Jr. • From an Original Story by Crane Wilbur

Mat 102

7½ inches (107 lines) — 15c

THE RIGHT ROAD...
OR THE 'LAST MILE'
WHICH WAY ARE
THEY HEADED?

HELL'S KITCHEN

THE "DEAD END" KIDS
MARGARET LINDSAY · RONALD REAGAN
STANLEY FIELDS · A WARNER BROS. Picture
Directed by Lewis Seiler and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo, Jr.
From an Original Story by Crane Wilbur

2½ inches (37 lines)

The Devil Is Their Playmate
...Sudden Death Is The Game

HELL'S KITCHEN

THE "DEAD END" KIDS
MARGARET LINDSAY · RONALD REAGAN
STANLEY FIELDS · A WARNER BROS. Picture
Directed by Lewis Seiler and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo, Jr.
From an Original Story by Crane Wilbur

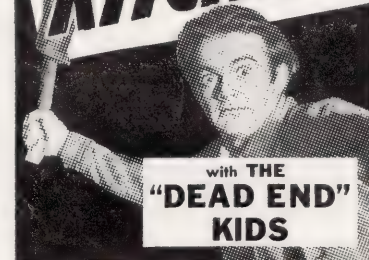
2 inches (26 lines)

Mat 103 — 15c

TWO ADS ON ONE MAT

Is Hell's Kitchen
Tough Enough to Tame
Those "Dead End" Kids?

HELL'S KITCHEN



with THE
"DEAD END"
KIDS

MARGARET LINDSAY · RONALD REAGAN
STANLEY FIELDS · A WARNER BROS. Picture
Directed by Lewis Seiler and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo, Jr.
From an Original Story by Crane Wilbur

Mat 105

3¼ inches (47 lines) — 15c

HELL'S KITCHEN

with The
"DEAD END" KIDS
MARGARET LINDSAY
RONALD REAGAN
STANLEY FIELDS
A WARNER BROS.
Picture

Directed by Lewis Seiler and E. A. Dupont • Screen Play by Crane
Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Mat 106

3¾ inches (53 lines) — 15c

"HELL'S KITCHEN"
THE "DEAD END" KIDS
 MARGARET LINDSAY · RONALD REAGAN · STANLEY FIELDS
 A WARNER BROS. Picture · Directed by Lewis Seiler and E. A. Dupont
 Screen Play by Crane Wilbur and Fred Niblo, Jr. · From an Original Story by Crane Wilbur

Mat 203 — 2½ inches x 2 columns (70 lines) — 30c

HAVE THEY STILL GOT A CHANCE?

"HELL'S KITCHEN"
THE "DEAD END" KIDS
 MARGARET LINDSAY · RONALD REAGAN · STANLEY FIELDS
 A WARNER BROS. Picture · Directed by Lewis Seiler and E. A. Dupont
 Screen Play by Crane Wilbur and Fred Niblo, Jr. · From an Original Story by Crane Wilbur

Mat 204 — 2¼ inches x 2 columns (62 lines) — 30c

THEY'RE TURNING CRIME SCHOOL INTO A CITY OF BOYS!

"HELL'S KITCHEN"
THE "DEAD END" KIDS
 MARGARET LINDSAY · RONALD REAGAN · STANLEY FIELDS · A WARNER BROS. Picture
 Directed by Lewis Seiler and E. A. Dupont · Screen Play by Crane Wilbur and Fred Niblo, Jr. · From an Original Story by Crane Wilbur

Mat 206 — 1¼ inches x 2 columns (38 lines) — 30c

THIS AD ALSO IN THREE-COLUMN SIZE — SEE PAGE 11

SELLS ALL THE ANGLES → **VITAPHONE TRAILER** ← **RIGHT FROM YOUR SCREEN**

Official Billing

WARNER BROS.	40%
Pictures, Inc. Presents	5%
"HELL'S KITCHEN"	100%
with	
THE "DEAD END" KIDS	75%
MARGARET LINDSAY	60%
RONALD REAGAN	60%
STANLEY FIELDS	30%
Directed by Lewis Seiler	15%
and E. A. Dupont	15%
Screen Play by Crane Wilbur and Fred Niblo, Jr.	3%
From an Original Story by Crane Wilbur	2%
A Warner Bros. Picture	5%

Vitaphone Shorts

- LARRY CLINTON AND HIS ORCHESTRA** — The "Dipsy-Doodler" and his vocalist Bea Wain feature "Corn Pickin'," the dance song hit from "Naughty But Nice." Renditions of "Old Folks" and "Shadrach" round out the musical program. 4714 — Melody Master — 10 minutes.
-
- "TAX TROUBLE"** is another in the Grouch Club series based on the popular national radio program featuring Arthur Bryan whose pet peeve this time is the filling out of his income tax and its attendant difficulties. 4907 — Vitaphone Variety — 10 minutes.
-
- "NAUGHTY BUT MICE"** is the saga in color of a mouse with a cold. He sneaks into a drug store for some medicine and finds instead a true friend. 4519 — Merrie Melody — 7 minutes.
-
- "MECHANIX ILLUSTRATED No. 5"** continues this series of instructive shorts into the field of practical science. The "lie detector," color photography for commercial advertising and blind flying are the items discussed. 4612 — Color Parade Series — 10 minutes.
-
- "POLAR PALS"** finds Porky Pig in the Arctic regions protecting his polar pals with an old-fashioned blunderbuss and routing a hunter armed with machine guns and cannon. 4813 — Looney Tunes — 7 minutes.
-
- "YOU'RE NEXT — TO CLOSING"** is a two reel musical comedy feature with Cross and Dunn, of stage and screen fame, and singing Leota Lane, of the famous Lane sisters — Rosemary, Priscilla and Lola. 4027 — Broadway Brevity — 20 minutes.

IN 'HELL'S KITCHEN'



Mat 215—30c

MARGARET LINDSAY RONALD REAGAN
Pair who supply romance as well as a helping hand to the "Dead End" Kids in "Hell's Kitchen" coming to the Strand Theatre.

Dirty-Faced Angels Conquer Hollywood

Two years ago six youngsters deserted the New York stage and came to Hollywood. At that time they were "boys from the original cast of the play, 'Dead End'."

Today, they're the "Dead End" Kids. Those three words conjure up the picture of a sextette of tough youngsters anywhere in the United States, nearly everywhere in English-speaking countries, and in many other spots in the world. The "Dead End" boys are established firmly as stars.

But that picture has to be slightly revised now for the new films in which the Kids appear are presenting them in a much different light. Following "Angels With Dirty Faces" and "They Made Me a Criminal" is "Hell's Kitchen," the Warner Bros. melodrama opening Friday at the Strand Theatre, in which the boys are themselves reformers. They reform an ex-gangster, make him so noble he sacrifices himself (to the extent of taking an eight-year prison "rap") to pay his debt to society. In their next, "The Battle of City Hall," which goes before the cameras shortly, they reform a municipal government.

In "Hell's Kitchen," the object of their reformation is Stanley Fields, who plays one of the main roles. Ronald Reagan and Margaret Lindsay head the cast.

STORY SYNOPSIS

(Not for publication): Buck Caesar (Stanley Fields), an ex-gangster with a suspended jail sentence hanging over his head, decides to turn good citizen by helping to run the Hudson Shelter For Boys. Arriving there, he learns that the head of the home brutally mistreats the boys and pockets the contributed funds. With the help of the "Dead End" Kids, he starts reforming the place, but before he gets very far he is framed into a fight, thus violating his parole, and is forced to flee. The boys take matters into their own hands, trying the head for the murder of one of the inmates. To help them, Butch comes out of hiding and takes his jail sentence, but not before he sees the Shelter made over into a self-governed boys' town.



The "Dead End" Kids, featured in "Hell's Kitchen" are (starting at top) Bernard Punsley, Gabriel Dell, Billy Halop, Bobby Jordan, Leo Gorcey and Huntz Hall. (Mat 109—15c)

'Hell's Kitchen' Coming

Newest adventure of the "Dead End" Kids is in "Hell's Kitchen" which opens Friday at the Strand, a story about a reform school which is "taken over" by an ex-gangster who is trying to reform himself. Stanley Fields plays this role. Margaret Lindsay and Ronald Reagan are featured.

'Dead End' Kids Reform Their Reform School In 'Hell's Kitchen'

(Lead Story)

Those famous little toughies, the "Dead End" Kids, are the stars of the Strand Theatre's next attraction, "Hell's Kitchen," opening Friday. In their newest picture, the "dirty-faced angels" turn the tables by turning reformers. Aiding and abetting them are Stanley Fields, Margaret Lindsay and Ronald Reagan.

This doesn't mean that they have suddenly become an aggregation of little sissies or that even their exuberance has been toned down in the least. It just means that in this particular story they have somewhat more sympathetic parts than has been their usual lot.

In the screen play based by Crane Wilbur and Fred Niblo, Jr., on Wilbur's original story, they are presented as a group of inmates of a shelter home for boys, a private charitable institution for kids who have been problem children but haven't committed such acts of criminality as would put them in prison school.

The crux of the story concerns their relations with a case-hardened old racketeer, played by Stanley Fields, who achieves a sort of regeneration and nobility just because the boys have gotten "under his skin."

This veteran of the underworld has been convicted of liquor smuggling but jail sentence has been suspended, the suspension to be effective only if he remains upon his good behavior. So, when he is approached for a donation to the Hudson Shelter for Boys, he not only contributes, but goes there himself to help run the place, on the advice of his young lawyer, played by Reagan.

When he gets there he learns from one of the boys that they are not only horribly abused by the head of the institution, played by Mitchell, but that they are



Mat 214—30c

STANLEY FIELDS and 'DEAD END' KIDS
Head the cast of "Hell's Kitchen," making local debut at the Strand.

virtually starved, with most of the charitable contributions going directly into the pockets of Mitchell. A young and pretty teacher at the place, played by Miss Lindsay, helps to arouse his interest in the kids, and with their help, he establishes a new regime at the school, with the boys governing themselves.

But he is soon forced to flee from arrest as the result of a plot against him engineered by one of his former henchmen. Meanwhile conditions at the home go

from bad to worse, climaxing in the death of one of the boys as the result of the sadistic cruelty of the head of the home.

The boys revolt, they capture Mitchell and try him in their own court, but he escapes and it looks as if things will go hard for all of them. The old racketeer hears of their plight, comes out of hiding and surrenders himself for a sure prison term just so that he can help in exposing the conditions which led to the revolt of the youngsters.

Stanley Fields Strikes Cinema Gold With Ugly Pan, Pop Eyes

"There is a tide in the affairs of men —" and Stanley Fields, veteran character actor, seems suddenly to be surfbording to fame on the crest of that tide's rollers.

After nine years on the screen and fifteen on the stage, always in prominent roles but never more than a supporting actor, Fields today seems to be striking cinema gold. His is an experience like Wallace Beery's and right now he seems to be in the position Beery reached — a remarkable solid popularity that will suddenly "jell" into fame.

Nobody has ever touted him as a star. No studio is doing so today; he's a free lancer, currently in Warner Bros.' film, "Hell's Kitchen," which opens next Friday at the Strand Theatre.

Currently running in theatres of varying importance, Fields has eleven films in which he has stand-out parts. Headed by Warner's "Blackwell's Island," and "Algiers," in both of which he gave stand-out performances, these films are his calling cards. More and more, Mr. and Mrs. Public are wondering about the identity of that "big fellow with the pop eyes and funny nose." Fields and



Stanley Fields
(Mat 110—15c)

Wallace Beery don't look so very much alike, but one can't escape comparing them, for some reason. Both have voices that can hit "low C" with ease. Both can run a gamut from child like and appealing, if ugly-faced, pathos and simplicity to the ultimate in sinister menace. Both have comedy genius in generous measure.

"Blackwell's Island" presented Fields in a comedy role both sinister and amusing, but in "Hell's Kitchen" the big fellow has a part that tugs at the heart strings.

Star Understudy To Hockey Coach

Arnold Eddy, University of Southern California hockey coach, had a film star for an understudy.

The star, former athlete Ronald Reagan, assisted Eddy in order to learn how hockey coaching was done. In turn, Reagan was a coach—on the screen. He piloted the "Dead End" Kids' hockey team to utter and disgraceful defeat in the Warner Bros. film, "Hell's Kitchen," which opens next Friday at the Strand.

CAST OF CHARACTERS

Tony	Billy Halop
Joey	Bobby Jordan
Gyp	Leo Gorcey
Bingo	Huntz Hall
Ace	Gabriel Dell
Ouch	Bernard Punsley
Beth	Margaret Lindsay
Jim	Ronald Reagan
Buck	Stanley Fields
Soap	Frankie Burke
Krispan	Grant Mitchell
Mike Garvey	Fred Tozere
Elmer Krispan	Arthur Loft
Sarah Krispan	Vera Lewis
Hardy	Robert Homans
Floogie	Charley Foy
Callahan	Robert Strange
Whitey	Raymond Bailey
Mr. Quill	Clem Bevans
Judge	George Irving
Maizie	Ila Rhodes

PRODUCTION STAFF

Directed by	Lewis Seiler E. A. Dupont
Screen Play by	Crane Wilbur Fred Niblo, Jr.
Original Story by	Crane Wilbur
Photography by	Charles Rosher
Art Director	Hugh Reticker
Dialogue Director	Hugh Cummings
Film Editor	Clarence Kolster
Gowns by	Milo Anderson
Sound by	Dolph Thomas
Running Time	— 81 minutes

EXPLOITATION STARTS ON NEXT PAGE

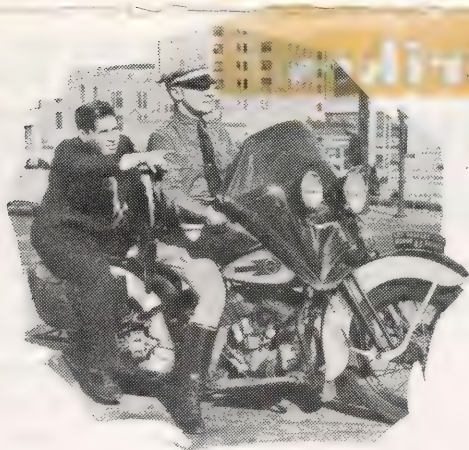
EXPLOITATION

SPONSOR LOCAL BOY WEEK For Impressive Advance Campaign

This is one for the Boy Scouts; or any well organized boys' club; Boys take over running the city from Mayor down for a day. Sold to city officials on basis that as long as civic authorities are interested in proper up-bringing of boys to make good citizens, there never will be a need for a local "Hell's Kitchen" Newspaper covers the stunt picturing and quoting the boys in their "Official" duties . . . If the powers that be won't go for it, turn over the operation of your theatre to a group of boys who act as Manager, Publicity Man, Exploitation Man, Projectionist, Chief of Staff, Usher.



Each official sponsors a boy who carries out duties for the day under his guidance, or boys are selected for submitting best essay on: "Why I'd Like To Be Mayor of Chester"; or, "Why I'd Like to Be Police Chief of Chester"; and so on, covering all major offices of local city government. Cooperating newspaper carries the contest for local human interest stories. However, essay contest idea can be eliminated. Wind-up of this stunt is personal appearance of "Boy Officials" at your theatre.



With the co-operation of one or more local organizations and newspaper campaign to build "Boys—Our Future Citizens." Prominent localities are urged to "adopt" boys who have been in trouble for some minor infraction of the law. They try to find jobs for these boys and otherwise help them to become good citizens.

Civic, charitable and service clubs to buy admissions for under-privileged boys. Stunt should be sponsored by local daily to insure maximum publicity breaks.



Some time ago, N.Y. Journal-American picked a girl from the other side of the tracks for a publicity stunt — "The Girl From Tenth Avenue." They took her on a shopping tour, dressed her in latest apparel, and took her around to the best places to show her how the better half lives. Switch this idea for a publicity stunt on "Hell's Kitchen." Choose an under-privileged boy and take him around to show him how life really ticks. Places you choose should make good newsphotos, such as behind scenes in newspaper plant, bank, department store, city hall, etc.



Contact the heads of the various Boys' Clubs around town for a promotion along these lines. For one week the behavior of all the boys in the game rooms will be especially watched. These who are adjudged by their respective councillors as deserving of the awards get free passes to "Hell's Kitchen." Your showing is tied in with posters in the clubs and mention on newspaper's club page when this announcement comes directly from the clubs' directors.

'DEAD END' KIDS AT WORK



Mat 211—30c

"DEAD END" KIDS and GRANT MITCHELL

The famous young toughies put Mr. Mitchell on the spot in a scene from the drama opening at the Strand Friday.

'Dead End' Kids Fall In Love

Margaret Lindsay is the "Dead End" Kids' idea of feminine charm, refinement, and sex appeal all rolled into one fair package. Among others agreeing is Ronald Reagan, who plays opposite Margaret in "Hell's Kitchen," the Warner Bros. picture opening next Friday at the Strand Theatre.

He also began playing opposite her in skating rinks and over cafe tables off the screen lately, so presumably the opinion goes rather deeply with the handsome leading man.

However that may be, there's a kind of young-love rivalry between Reagan and those five "Dead Enders" who consider themselves heart-free. Leo Gorcey is in love and considers himself out of the running. But Frankie Burke, who acts as one of the "Dead Enders" in "Hell's Kitchen" (he's the lad who looks like Jimmy Cagney and played him as a boy in "Angels With Dirty Faces"), makes the total of Margaret's youthful admirers in the group add up to six.

They all took Margaret out to a party one night. Just when they were bickering about which should have the honor of taking her home, Reagan appeared. Margaret thanked them, said goodbye — and they realized that the lucky man on this occasion, at any rate, was Reagan. According to reports, however, they weren't particularly angry. They admire Reagan, a former college athlete, sports commentator, and close friend to many of their athletic idols.

"He," one of the kids is reported to have said resignedly, "is sure the right man for her. Make a swell couple, huh?"

When Margaret says something to them, they listen. When she offers advice, they heed it. During one location trip, when scenes for "Hell's Kitchen" were being filmed at Father Uriah Gregory's famous McKinley Home for Boys, Director Lewis Seiler heard an altercation going on. He rushed over to stop it before it flared into a fight.

It seemed that Huntz Hall was being shouted down and scathingly rebuked for wondering if they (the "Dead Enders") should suggest to Margaret that she become a blonde. She's perfect, the other boys declared, as she is.

"But chee!" Hall protested, "can't yuh see, yuh dumb eggs, what a gorgeous blonde she'd make with them big eyes?"



Margaret Lindsay

Mat 115—15c

Orphan Home Site Of Drama

California's famous McKinley Home for Boys made its debut in motion pictures recently when it served as location for a Warner Bros. film troupe.

It will appear as a New York shelter home—like that in "Boy's Town"—in the picture, "Hell's Kitchen," which opens next Friday at the Strand Theatre. Forty youthful film actors support the "Dead End" Kids as inmates of the institution depicted by the film. In the background of many school shots, there are also the real McKinley Home boys, going about their usual work and play.

The McKinley Home, sponsored by the Kiwanis Club, is now in spacious modern quarters in the San Fernando Valley, about twenty miles from Los Angeles, where it is surrounded by green fields and farm land. It shelters orphans and part-orphans and teaches them useful trades, as well as taking care of their primary education.

In the cast of "Hell's Kitchen," besides the "Dead End" Kids, are Stanley Fields, Margaret Lindsay, Ronald Reagan and Grant Mitchell. E. A. Dupont and Lewis Seiler directed the production from the screen play by Crane Wilbur and Fred Niblo, Jr., based on an original story which was written by Wilbur.

Director Gives 'Hell's Kitchen' Cast Lesson In N.Y. Geography

Nearly every film fan the world over, says Director Lewis Seiler, has a set of ideas conjured up by the mention of "Hell's Kitchen," "The East Side," "Mulberry Street," "The Bowery," and other film-famed New York City neighborhoods.

Seiler, who directed the Warner Bros. film "Hell's Kitchen," which is coming soon to the Strand Theatre, thinks few outside of the Big Town itself have the foggiest idea of where these districts are—or, for that matter, what they are.

Hailing from one of New York's more colorful neighborhoods himself, the director ventured to elucidate to some members of his cast, including Ronald Reagan, Margaret Lindsay, Stanley Fields—and even certain

Advocate Reform—But Not For Long!

Self-policing by the "Dead End" Kids was the secret of what was their smoothest-running production at Warner Bros.—"Hell's Kitchen," coming to the Strand Friday. No unsuspecting actor received a "hotfoot," no electrical "shocking" gadgets made their appearance on the set. Peace, it's wonderful, was the general consensus of opinion around the studio, but Billy Halop, top guy in the gang, warned that it wasn't going to be a permanent change. "We're just proving we can do it—if we want to—so don't let anybody think we've gone soft and are going to stay this way, 'cause we're not!"

Free Show Staged For Boys' Home

The 130 boys in the McKinley Home near Hollywood got a free show of a sort never staged before for such an institution when the Warner Bros. Studio one night filmed an exciting fight scene on the grounds of the home for "Hell's Kitchen," which opens next Friday at the Strand Theatre.

Actors and stunt men burned a barn full of hay. They crashed a truck through the flaming building. And 260 boys, including the "Dead End" Kids and Frankie Burke, battled twelve reform school guards, armed with clubs and fire hose.

The powerful spotlights of the film company lighted the scene, and the spectators clustered around in practically ring-side seats. Special police and McKinley Home employees helped to keep them behind ropes where they were out of harm's way.

Prominent also in the scenes were Ronald Reagan, Margaret Lindsay, Stanley Fields, Grant Mitchell and Vera Lewis. Adding to the realism and thrill, from the McKinley boys' point of view, was the emergency hospital rigged beside the battlefield. There they clustered eagerly around to watch the white-clad male nurses and the doctor treat cuts and bruises and a few burns.

"Gee!" was the general sentiment, "whatta show!"

'Dead End' Kids Starred

"Hell's Kitchen," the Warner Bros. drama opening at the Strand Friday, presents the "Dead End" Kids in a brand-new type of roles. The "angels with dirty faces" have all the sympathy on their sides in this one, for they are shown as the brutally treated inmates of a so-called shelter for boys. How they reform the reform school and, incidentally, an ex-gangster as well, forms the novel plot of "Hell's Kitchen."

members of the "Dead End" Kid gang, believe it or not! For in spite of those inimitable accents and mannerisms, none of the boys in the sextette really hail from New York's tougher neighborhoods. The only cast member who does is Frankie Burke, the pocket edition of James Cagney.

"Hell's Kitchen is a very definite, tough slum neighborhood which lies West of 9th Avenue from about 40th to 60th," Seiler

Kid Battlers Stage Lusty Film Brawls In 'Hell's Kitchen'

The boys should glory in the Warner Bros. film, "Hell's Kitchen," which opens next Friday at the Strand Theatre, because it sets a new record in the quantity of good, rousing "fistic arguments."



Mat 210—30c

REFORM SCHOOL RIOT

Boys battle guards in "Hell's Kitchen," coming to the Strand Friday.

These, it may be well to explain, are friendly disputes which begin with brickbats and get progressively rough. No knives or firearms, bombs or tear gas, spears or battle axes may be used. Otherwise, everything goes.

In "Hell's Kitchen" the characters argue with fists, hockey sticks, bricks, blazing torches, fire hose, and a sundry assortment of bludgeons ranging from "saps" to "two-by-fours." The storm center is ex-racketeer Stanley Fields, now a reformed man but one who can't make his hands behave. They kept wanting to be fists.

The "Dead End" Kids and some 200 youngsters who share a shelter home with them do their share of clouting, too. Frankie Burke helps. And even the romantic lead, Ronald Reagan, who plays opposite Margaret Lindsay, has some fist-slinging to do. In

one fight alone he used up four suits of clothing.

The biggest scrap is a shindy that takes place after the "Dead Enders" and their companions have tried and convicted Grant Mitchell of the "murder" of Bobby Jordan. They chase him into a barn and when he will not come out, they set fire to it. Then he crashes an automobile through the side, but it hits a tree just outside the barn. Just as he's about to be demolished by the boys, the institution's hard-boiled guards arrive, and it's fists, rock and club for the boys against the guards' fire-hose, which they turn on the boys.

Second only to that is a fray on ice at a hockey rink, which starts with stray disputes between "Dead End" Kids and a rival team (composed of the U.S.C. Varsity pucksters) and ends with spectators, players and police getting a grand tangle on the ice.

Ronald Reagan Finds Work In Hollywood OK

"Des Moines was never like this," confided Ronald Reagan between big mouthfuls of ice cream in the Warner Bros. Studio lunch room one day while he was working in "Hell's Kitchen," the Warner Bros. melodrama coming to the Strand Theatre next Friday.

"Sometimes I make love to as many as three girls a week — in pictures of course. Any love affairs I have on my own account pretending to make love to three are outside of pictures. But just girls in sequence like that makes me know that I'm in Hollywood and not Iowa.

"For several weeks I was banjoyed over Bette Davis," he went on. "That was in 'Dark Victory'

— and that is an actress. I never get very far with my grand passion for Bette. The best I can do in that is to get tight every day and break phonograph records while watching her fall in love with George Brent. Some of my best scenes were cut out before they were made anyhow.

"Then there was 'Code of the Secret Service' and then 'Naughty But Nice,' with Ann Sheridan and Dick Powell. In the secret service story I am romantically interested in Rosella Towne, who was a recent bride, but a beautiful girl for all that. I didn't marry her in the final reel, however.

"In 'Naughty But Nice,' I made dignified love, very briefly, to Gale Page. Lovely girl, Gale.

"Now I find myself in 'Hell's Kitchen' and in love with Margaret Lindsay. Nice work if you can get it. Margaret comes from Iowa by way of England, and she is one of the most beautiful girls in pictures. She falls for me in the picture but so far in real life we remain only 'best friends.'

"Sometimes I pinch myself to make sure this is really Reagan of the Tampico, Ill., Reagans — I was born there — who is saying the pretty nothings that the writers write for me to say to all these nice girls out in Hollywood."

explained. "The cops used to be afraid to walk through there, except in pairs.

"By 'The East Side' is meant the lower East Side, the ghetto, where are seen the push carts and so on, familiar to the picture fan. Mulberry Street gets into the Italian tenement district, and the Bowery, much better known, lies in there as a sort of meeting ground for all the rival neighborhoods and racial groups."

EXPLOITATION

HOW TO CREATE EXCITEMENT

TORCH LIGHT PARADE to your theatre. When the marchers get to your theatre, ceremonies call for fire ladder to top of marquee to light the "Hell's Kitchen" torch. Announce this in advance on the radio and in your lobby. Get local papers to cover the stunt.

RED ARROWS point to your theatre reading: "This way to 'Hell's Kitchen' Strand." Same copy and arrows for street stencilling as well as tack cards.

HELL'S KITCHEN GANG tours streets in old jalopy. Signs advertise your showing. If you can get one of those bucking autos that stand up on hind wheels, so much the better for attention. And if you can get a gang of kids who know how to clown, that helps as well.

JUVENILE OFFENDERS are "sentenced" to see "Hell's Kitchen" by local magistrate to learn an object lesson on how boys who break laws can be taught to obey them and even take a hand in making them. This is an old reliable which gets in the papers. Try it, if it hasn't been done in your situation. The results make it worthwhile.

'SEE' COPY AND BLOW-UPS SELL ACTION. You'll want to do it up that way in your lobby and on your front. Use the ads for your pattern. They contain all the excitement you want to sell. Check ad numbers 201, 209, 302, 304, 401, 402. All the ads can be used in toto for blow-ups to make a striking front display.

EXCITING 'NEWS FLASH' HERALD. As big and just as exciting as the front page of a tabloid newspaper. This advertising accessory (illustrated on page 21) is ready for your theatre imprint. It gives your showing a great flash. Put it to work for you in pool rooms, barber shops, cigar stores, men's shops and on newsstands.

LOBBY BALLOT to decide what to trade-name the five 'Dead End' Kids. Have patrons check their choice of the following list: 'Dead End Kids'; 'Crime School Kids'; 'Angels With Dirty Faces'; 'Hell's Kitchen Gang'. Announce the result to the papers. If possible, try to fix it that 'Hell's Kitchen Gang' receives the most votes so that your showing gets tied in with a mention.

Show off the
'Dead End' Kids
With this
Display

Good-sized cutouts of their heads can be made from the 24-sheet and hung under the marquee edge; also grouped for a giant display top of the marquee. Sketch gives you an idea how big it sells your showing.



(Opening Day)

'Dead End' Kids At Strand Today



Mat 213—30c

Famous sextette of young toughies who head cast of "Hell's Kitchen," which opens at the Strand today.

More sympathetically presented than they ever have been before, the "Dead End" Kids are the central characters of "Hell's Kitchen," the Warner Bros. picture which opens today at the Strand Theatre.

The story is also unusual in that it includes as a foil for the boisterous youngsters an adult character who is in effect just such a kid grown much older, much wiser and much tougher. This character is played by Stanley Fields. The other leading roles are taken by Margaret Lindsay, Ronald Reagan, Grant Mitchell and Frankie Burke, the erstwhile Cagney impersonator being in this instance added to the "Dead End" gang.

In a series of absorbing sequences which range from the luridly melodramatic to the hilariously humorous, the picture tells of the regeneration of the thug-gish racketeer played by Fields as a result of the sympathy aroused in him by the tough but essentially good inmates of a shelter home for boys.

The boys, the leaders among who are depicted by the "Dead Enders," are just such kids as

Fields realizes he was himself as a youngster. They are half-starved and brutally treated and eventually they revolt against their intolerable lot.

Fields' original interest in the shelter home has been that of a racketeer who has just come across something from which he can make some money but it hasn't taken long for the boys to arouse in him a rough but genuine paternal interest. And he proves this effectively when he voluntarily surrenders himself for a prison term just so that he can help in defending and exonerating the boys from the consequences of their revolt.

The screen play was based by Crane Wilbur and Fred Niblo, Jr., on an original story by Wilbur, and the production was directed by Lewis Seiler and A. E. Dupont in collaboration.

SHORTS

BITS ABOUT THE PLAYERS

Allergic To Windows

Failing any windows that could be broken in the blank stucco walls of the Warner Bros. Studio sound stages, Frankie Burke, and Billy Halop and Huntz Hall of the "Dead End" Kids managed to crash the windows in Bette Davis' station wagon while playing soft ball. The kids were playing between scenes of their latest Warner Bros. picture, "Hell's Kitchen," which makes its local debut today at the Strand Theatre.

Hamburger Magnates

"The "Dead End" Kids bought a hamburger stand recently. The eats spot, however, will continue to be operated by its former owner, who retains a share. Point is that the kids may now be sure of special service when the yen for a hamburger develops. The Kids' latest Warner Bros. picture, "Hell's Kitchen," is the current attraction at the Strand Theatre.

Kids Fell For Her

Margaret Lindsay, all unintentionally, stirred up some romantic rivalry among the "Dead End" Kids, who were with her in Warner Bros.' "Hell's Kitchen," which is now showing at the Strand Theatre. And two or three of them openly admitted that they'd like the job of Ronald Reagan in the picture. He was the handsome hero who did all the kiss-and-clench scenes.

Is Doughnut Merchant

Leo Gorcey's side line, a string of doughnut shops, has turned in such a fine profit for the "Dead End" kid that he's having to add quite a bit to his income tax.

Kids' Goats Were Got

While they were working in "Hell's Kitchen," the Warner Bros. picture which is now showing at the Strand Theatre, Margaret Lindsay shocked the "Dead End" Kids into open-mouthed admiration by her penny-pitching skill. And then she burned them to a crisp by returning their coins, saying she'd been taught by her mother not to take pennies away from children.

Fields Is A Fan

Favorite pastime of Stanley Fields, who has a leading role in "Hell's Kitchen," the Warner Bros. picture now showing at the Strand Theatre, is watching the stars — cinema, not heavenly. Though famous himself, he is as fascinated by the stars as any fan and always is to be found at previews on the sidelines watching the cinema names arrive.

You Said It!

There's a new name for the lot at the Warner Bros. Studio hitherto called "Thirty Acres." The whole space was taken over for the picture, "Hell's Kitchen," now playing at the Strand Theatre, so now they've ("they" being chiefly the "Dead End" Kids, Margaret Lindsay and Ronald Reagan) retitled it "Hell's Thirty Acres."

Burke Own Best Fan

Frankie Burke (the juvenile Cagney) was one of the best patrons of his first joint film with Cagney, whom Frankie idolizes. Burke went to see "Angels with Dirty Faces" six times, paying his way on five of the occasions.

'Hell's Kitchen' Swift-Moving Action Drama

(Prepared Review)

Entertainment of the sort that is guaranteed by the inclusion of the "Dead End" Kids in the cast of any picture is provided by them in heaping measure in their latest Warner Bros. production, entitled "Hell's Kitchen," which opened yesterday at the Strand Theatre. They have come to stand for a swell combination of exciting, melodramatic action and uproarious humor, and that is just what they supply in "Hell's Kitchen."

Of course, they have plenty of adult as well as juvenile aid, particularly in the person of the gravel-voiced Stanley Fields, who strikes one in this production as nothing more nor less than a "Dead End" Kid grown up, older certainly, wiser maybe and tougher perhaps.

The romantic interest, in what amounts to a side plot accompanying the main story about the relations of the Dead Enders and Fields, is capably handled by Margaret Lindsay and Ronald Reagan, and this well-teamed pair also have their share in furthering some of the melodramatic moments. The villain of the piece is Grant Mitchell, who gives an impressive portrait of a brutal but slyly hypocritical rascal, and a stand-out among the scores of other boys besides the Dead Enders in the cast is Frankie Burke, who came to fame first for his portrayal of the juvenile Cagney in "Angels With Dirty Faces."

Gangster Reforms

Fields is shown as a former big-shot racketeer who is rebelliously on his good behavior because of the jail threat which hangs over his head in the form of a suspended sentence. The Dead Enders are shown as the leaders among the brutally ill-treated and half-starved inmates of a shelter home for boys.

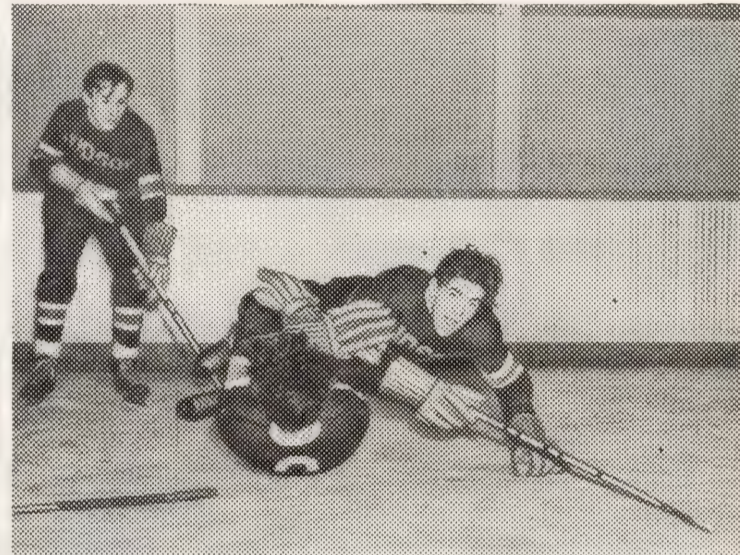
Fields becomes interested in the home first as a possible "legitimate" racket out of which he can make money by combining with the villainous superintendent to divert to their own pockets the money contributed for the home's upkeep. After meeting the boys, however, and realizing they are just such kids as he was once himself, Fields can not go on with his original plans. Instead, he improves the Shelter, introduces the boys to hockey-playing, and sees that they get fair treatment.

Boys In Revolt

The kids very definitely "get under his skin," and he proves it eventually in a manner that is essentially noble. The boys have got themselves into a serious jam by staging an abortive revolt against their hard lot and even trying to kill the superintendent of the home. Meanwhile the racketeer has been framed by one of his former henchmen and is, as the saying goes, on the lam. But when he hears of the kids' plight, he voluntarily surrenders and takes a jail term in order to come forward and exonerate the youngsters for what they have done.

Every value of melodrama, humor and sentiment is skilfully blended in the screen play written by Crane Wilbur and Fred Niblo, Jr., which was based on an original story by the former. The direction, which sympathetically carried out the intent of the script, was handled by Lewis Seiler, who proved what he could do with the "Dead End" Kids in his direction of "Crime School," and A. E. Dupont.

SHADY STICK WORK?



Mat 212—30c

HUNTZ HALL BILLY HALOP
And an unidentified third of the "Dead End" Kids battle out a hockey game in "Hell's Kitchen" at the Strand.

'Dead End' Kids Sing Willingly, Not Well

Any set on which the "Dead End" Kids are working is usually far back on the Warner Bros. lot. Perhaps the studio executives want to keep as far away as possible from the headaches those boys bring to directors and other players, and so reserve the most distant sound stages for their pictures. Perhaps it is just accidental. In any event, when the boys work it is usually a long way from the front office.

On one particular day recently, it was well that the set of "Hell's Kitchen," the Warner Bros. picture now playing at the Strand Theatre, was far removed from both street and executives. For the boys were singing — the "Dead Enders" and some thirty or forty others. They were singing "Auld Lang Syne," in voices that were loud if not musical, in the final sequence of their new picture.

A treble note could be detected occasionally, in spite of the way Martin Freed, arranger, pounded the piano to drown it out. Changing voices have a way of going soprano under emotional stress—even motion picture emotions.

The scene was to be the farewell banquet to Fields, who had violated his parole, according to the story, to help the boys and was scheduled to return for an eight-year term in prison.

The banquet was at the dessert stage (real, not prop, ice cream for all), when Fields asks them to sing his favorite song—"Auld Lang Syne." At first the boys are ashamed to sing, then as Fields begs them to, they start to give out.

The prop men joined in the song. So did the director, the cameramen and the boom boy. There is something contagious about "Auld Lang Syne." It is difficult not to sing it when others are. It was also easy to understand why the Hell's Kitchen set was so far back on the lot at the Warner Studio.

'Even Steven' On Film Honors

One reason why the "Dead End" Kids have been getting along so amiably of late weeks in their Warner Bros. films together has just come to light. One of the Warner Bros. assistant directors discovered by accident that the six kids not only count the number of scenes in which each works, but count the number of lines of dialogue, and even measure the number of words against each other.

The assistant director slipped the word quietly to an executive, with the result that in "Hell's Kitchen," their latest vehicle, which is now showing at the Strand Theatre, all of the boys had approximately the same lineage in the script, and all were happy and contented. Of course, the boys concede Billy Halop and Bobby Jordan, the "stars" of the troupe, the right to have more dramatic scenes than the rest of them, but in actual time and footage they all get equal breaks.

Qualifications Okay

Belatedly, the Warner Bros. Studio received a letter recently from a certain New Yorker who offered to be technical director of the film, "Hell's Kitchen," which is now showing at the Strand Theatre. Citing his qualifications, he declared he had been born in Hell's Kitchen, had lived there all his life, and expected to come to a bad end there.

EXPLOITATION

4 EASY CONTESTS TO PLANT

No. 1 . . . Find the local boy with the most unique nickname. Local paper runs photos of boys with a short story on how they acquired the nickname. Or, newspaper may want to limit this idea to their newsboys only.

No. 2 . . . Contest for boys who look like any of the "Dead End" Kids. This one has everything you want to perk up local interest, and keep the "Dead Enders" in public print smack up to your opening of "Hell's Kitchen."

No. 3 . . . Crown the toughest looking kid in town. (That is, literally) . . . This idea may appeal to your newspaper editor in preference to No. 1 or No. 2. If the paper won't go for it, and you still like it, display the photos in your lobby and do the "crowning" when you play "Hell's Kitchen."

No. 4 . . . Award prizes for best candid camera pictures showing slum conditions in your town. Photos appear in local paper daily, opening under heading "City's 'Hell's Kitchen'." Photos will make interesting exhibit in your lobby and front.

. . . . and
here is
something
for your
lobby



Scenes from the picture and closeups of the "Dead End" Kids are mounted on revolving board behind.

DIAGRAM ↓



STILLS
SPROCKET AND CHAIN
MOTOR

A WARNER BROS. Picture, with
THE "DEAD END" KIDS
MARGARET LINDSAY · RONALD REAGAN
STANLEY FIELDS · Directed by Lewis Seiler and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

Margaret Lindsay Wears Chic Business Girl's Ensemble In New Film

By HELEN WALTER

No \$10,000 motion picture wardrobe ever caused more discussion than the comparatively inexpensive one that dark-eyed, lovely Margaret Lindsay wears in the Warner Bros. film, "Hell's iKtchen," which is currently showing at the Strand.



Mat 216—30c

MARGARET LINDSAY

Plays the feminine lead in "Hell's Kitchen," now at the Strand.

Margaret, portraying the role of a teacher in a boys' shelter home, supposedly has a very small income, however, it was Designer Milo Anderson's contention that the educated business woman dresses smartly regardless of the size of her income. He finally won the supervisor of the picture and the director over to his way of thinking and designed several smart ensembles for Miss Lindsay, any one of which could be duplicated for \$25.

A coat, which can also be worn as a dress, is made of a smooth brown wool fabric and has wide lapels, which are stitched in gold thread and come together to form a plastron. All accessories are brown except for gold suede gloves, a gold chiffon ascot scarf and a gold felt fez, anchored to her head by a coarse, matching snood.

Any smart girl could whip up a black crepe dress such as Margaret wears in one scene. Its claim to individuality is a set of gay print panels which come down from the shoulders, form a deep V-neckline, meet at the waistline where wide flaps of black crepe snap over them, and continue to the hemline. The only jewelry accent is a single strand of inexpensive pearls.

Another dress of deep moss green crepe is simply draped from one shoulder where the folds of

the material are caught with a big epaulette of beaten gold. A heavy gold chain is suspended from this to the other shoulder.

A fourth dress, of wine alpaca, is polka-dotted in white and is plainly styled with high, unaccented neckline. The stunning point to this dress is a long-sleeved Eton jacket of white wool with one huge pocket detailed with very large initials made of appliques of the dotted fabric. A "hanky" of the alpaca also peeps out of the patch pocket.

Every girl knows how practical it is to have a sweater and skirt outfit which can be worn with polo coat and beret. Margaret has such an outfit for one change and the cost is negligible.

The sixth ensemble in Milo's business girl wardrobe consists of a bright wool print made with bloused bodice, square shoulders, and long slim sleeves. With it goes a tailored black broadcloth coat and all accessories are black. The interesting thing to note about each of the costumes is that they are all versatile and can be worn in many different ways according to the occasion.

And Designer Milo Anderson still maintains the smartest fashion group in the world is composed of American business women.

Wants To Be Himself!

Just as Frankie Burke is trying to break away from the label "Cagney imitator," some sad news comes to him about his original screen test at the Warner Bros. Studio.

The test got him the part of Cagney as a boy in "Angels with Dirty Faces," and his work in that and other films won a long-term contract. However, it is now being shown to the unwary, in professional circles, as a gag.

With an elaborate verbal build-up about what a laugh the spectator is going to get out of a film test Cagney made when he first came to Hollywood, the one made of young Burke is screened. In its present shape it runs for many minutes before the person viewing it becomes aware he is

being duped, and that the lad isn't James Cagney.

"Now what chance have I got to let people forget about how I came into pictures?" mourns Frankie. "I can't help it if I look like Mr. Cagney, and idolized him so when a young kid that I developed some of his mannerisms."

Frankie has an important part, along with the "Dead End" Kids, in Warner Bros.' "Hell's Kitchen," which is the current attraction at the Strand Theatre.

New Motto: 'Say It With Gloves'

"Say it with boxing gloves" has become the motto of the "Dead End" Kids, with the full sanction of Warner Bros.

That means of settling disputes as a substitute for noisy verbal bickering or more dangerous bare-fist and rough-and-tumble encounters was first advocated by Mushy Callahan. The former welter champ, now a studio employee, plans to rig up a portable ring with standard ropes and padded canvas floor, and keep it, with some boxing gloves, beside all sets on which the famous Kids are working.

Pending other permissions, Lewis Seiler, directing their latest picture, "Hell's Kitchen," gave his consent to the plan. Any marks the boys might get from regulation boxing gloves, he opined, wouldn't interfere with the parts they were playing.

Director's Neighbors His Critics

Favorite critics of Director Lewis Seiler's films, he declares, are his non-professional neighbors.

Seiler thinks everybody in pictures is too close to his work, and necessarily too much concerned with details. So he turns to folk who know nothing about films except as fans, for advice.

"Crime School," one of his biggest hits, profited by a piece of advice from one of his helpful neighbors. Several families who live near the Seiler home are his critical board. Their ages range from eight to eighty, and their tastes, the director thinks, are thoroughly representative.

"I'll not give their names, because they suffer enough as it is," he declared. "I read scripts to them, try out gags, take them to see rough cuts and previews."

Seiler is thinking about getting projection and sound equipment and fixing up a small picture theatre in his home chiefly for the purpose of letting his critics see "rushes."

His latest picture is "Hell's Kitchen," the Warner Bros. melodrama with the "Dead End" Kids, Ronald Reagan, Margaret Lindsay and Stanley Fields in the cast, currently showing at the Strand Theatre. The script was tried out on his neighbors, and heartily approved with minor suggestions for change.

Fields Looms As New Star

Walter L. Agnew is about to become a film star. The reason the fact isn't generally known is because the Agnew cognomen was dropped by Stanley Fields, the big, comical character villain, years ago.

Only the other day, the "Dead End" Kids found it out. Few people in Hollywood knew that Fields was a stage name. Stanley, the Kids, Ronald Reagan and Margaret Lindsay are together in the Warner Bros. film, "Hell's Kitchen," now showing at the Strand Theatre.

Billy Halop and Bobby Jordan chanced to see Fields' real name on an old newspaper cut in the actor's dressing room, and bothered him until he confessed.

As for Fields' proximity, Director Lewis Seiler thinks "Hell's Kitchen," which he directed, will do the trick for Fields. Not alone, but as a capper for a remarkable run of fine picture parts, such as the dominant ones he played in "Blackwell's Island," "Algiers," and the currently showing "The Kid from Kokomo," a prizefight comedy.

(Use this material in toto for a column or reprint as herald backing up reverse side with 2 column ad.)

THINGS I NEVER KNEW About The 'Dead End' Kids



(Mat 112—15c)

That BOBBY JORDAN . . . youngest of the famous sextette has the longest and biggest theatrical, radio and film career behind him. Before he was six, he was a regular on the "Peter Batchelor" program. Then he played a gabby tenement brat in the Broadway productions of Elmer Rice's "Street Scene," and a series of other Broadway engagements, before he went into "Dead End," and became a member of the celebrated gang. Bobby was born in New York, and attended the famed Professional Children's School. Pet hobby is tinkering with motors. Present ambition is to see his name in lights in every theatre in the country — with top billing, of course.

★ ★ ★ ★

That BILLY HALOP . . . is known around the Warner Bros. lot as "Kid Muni." He's a very scholarly fellow who is attacking his Hollywood career as though it were a college course. He wants to do every type of role, including romantic juveniles, but hopes to "major" in strong character roles. As "head man" in the "Dead End" gang, it is usually his job to supply the more serious element. The son of a prosperous New York lawyer, Billy also attended the Professional Children's School, and has played several roles apart from his "gang" since coming to Hollywood.



(Mat 117—15c)

★ ★ ★ ★



(Mat 111—15c)

That LEO GORCEY . . . toughest-looking of the "Dead End" Kids is also the smallest, and the best business man. Although he comes from a family of actors, he was a plumber's assistant when he tried out for a part in "Dead End." His sudden ascension to fame as an actor was pretty bewildering to him, but he finds that he likes the work about as well as he liked plumbing, and it pays much better. Tough as he looks, his only vice is driving his car a bit faster than the law allows. Business intrigues him and he has almost doubled his film earnings by shrewd investments. Is the only one of the boys who's in love.

★ ★ ★ ★

That GABRIEL DELL . . . is the fistic champ of the hard-boiled Kids, and in the opinion of "Mushy" Callahan, the studio trainer, has all the makings of a professional fighter. Dell didn't pick up his fighting ability on any "Hell's Kitchen" street corners in New York, as might be imagined from seeing him on the screen. His father is a well-known physician and Gabriel's training has been of the gymnasium variety. A voracious reader, with a special fondness for Shakespeare, he shame-facedly defends himself by pointing out that Gene Tunney likes him, too. His favorite actor is Jimmie Cagney, because says Gabriel: "He can lick his weight in wildeats" and act, too.



(Mat 114—15c)

★ ★ ★ ★



(Mat 113—15c)

That HUNTZ HALL . . . is not nearly so "dippy" as his antics in the movies would make you think. He got the role of "Dippy" in "Dead End" because of the very vacant expression he can assume at will. But like the other boys, he knows very well what he's about, and what he wants to get out of life. Coming from a family of sixteen children, Huntz has known what poverty means, and hopes never to know again. Before he came to Hollywood, he wanted to be a civil engineer. Now he wants to be a producer, because the producer is boss in the motion picture business, so that seems to him like the best spot. Until he can attain that position, however, he means to stick close to acting.

★ ★ ★ ★

That BERNARD PUNSLEY . . . chubbiest of the gang, wants to be a bacteriologist. In fact, he owes his acting career to that ambition. It happened like this: the boy saw a microscope he wanted badly, but it cost \$480, so he appealed to his cousin, a theatrical agent, to help him find some kind of a job at which he could earn the money. The job turned out to be one of the roles in "Dead End"—you know the rest. However, his success in Hollywood hasn't swerved his ambition in the least. He still spends all his spare time fiddling around with test tubes, petri dishes and agar cultures. He's a confirmed punster, despite the punishment he suffers from the other boys every time he pulls one of his puns.



(Mat 116—15c)

EXPLOITATION

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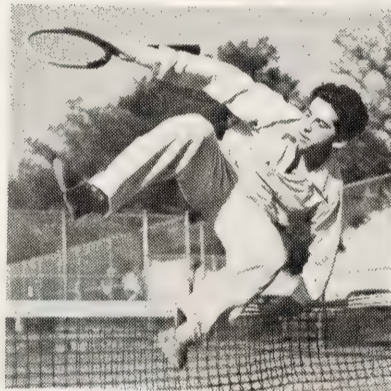
Guitar



Fishing Reel



Electric Train



Tennis



Model Airplane



Portable Radio

FEATURE ANGLE

Newspaper should be contacted to assign feature writer to do a series on local slum conditions. Feature could tell what is being done to wipe out local condition. It might describe a local "Hell's Kitchen"; trace its history, rise and fall; perhaps compare it with New York's Bowery and Hell's Kitchen and Frisco's Barbary Coast.



CLUB SPEAKERS

Arrange to have local speakers address social and civic minded organizations at luncheons and gatherings on importance of ridding cities of slum sections such as the "Hell's Kitchen" section in New York.

CATCHLINES FROM ADS AND TRAILER

They're Turning Crime School Into A City Of Boys!

Out Of A Melting-Pot Of Crime They Roar . . . To Save America's Forgotten Kids!

The Right Road . . . Or The 'Last Mile' . . . Which Way Are They Headed?

The Screen Will BLAZE With The Fury Of Their Fight To Prove That They Can Go Straight . . . Not Straight To The Chair!

"We're Fightin' The Whole World . . . And We're Tryin' To Fight Clean!"

They Are Fighting The Battle A Thousand Forgotten Killers Fought . . . And Lost!

The Devil Is Their Playmate . . . Sudden Death Is Their Game!

The Gripping Story Of A Nation's Fallen 'Angels'!

A Thousand Forgotten Boys Gave This Place Its Name!

DOG ANGLES: Run a Mutt Dog Show for local kids . . . nothing but mutts allowed to enter . . . promote prizes for winners (Animal Societies will cooperate), and make sure paper covers event.

Essay Contest through newspaper: "Why I Want a Dog Like Tippie" (Bobby Jordan's pup, see below) . . . winners rewarded by local S.P.C.A.



EXTRA

[IMPRINT SPACE HERE AND REVERSE SIDE]

EXTRA

"HELL'S KITCHEN" BUSTS WIDE OPEN!



**Out of a
Melting-Pot
of Crime
THEY ROAR...**

to save the futures of America's forgotten kids, to turn this breeding place of killers into a modern City of Boys! It's the toughest battle of their young lives...and it's the finest picture of their careers!

**THE RIGHT ROAD...
OR THE 'LAST MILE'
WHICH WAY ARE THEY HEADED?**



The world said they couldn't go straight...but these 'Dead End Kids' formed a government of the boys, by the boys, for the boys...and turned a vicious Crime School into a modern City of Boys!



**SEE the dread 'cool room'
...tougher than any prison!**



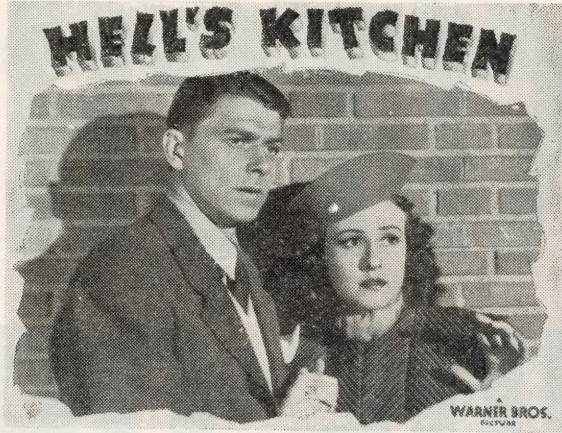
**SEE the screen's toughest mugg finish
a bum second to the "Dead End" kids!**



**SEE the funniest game since they
played basketball in 'Angels'!**

"HELL'S KITCHEN"
A WARNER BROS. Picture with
THE "DEAD END" KIDS
MARGARET LINDSAY · RONALD REAGAN · STANLEY FIELDS
Directed by Lewis Seiler and E. A. Dupont
Screen Play by Crane Wilbur and Fred Niblo, Jr. • From an Original Story by Crane Wilbur

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INSERT CARD
Rental: 12c Each

40 x 60 DISPLAY-2 WINDOW CARDS



See Page 21 for
TABLOID NEWS FLASH HERALD
 (Size: 11" x 17")

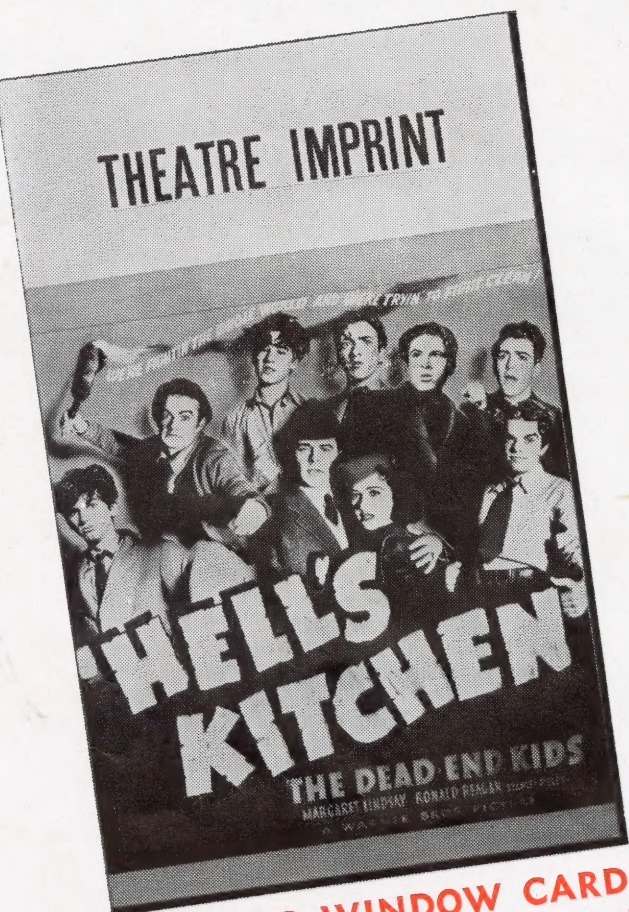
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5 to 9	\$2.25 each
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25 & over	\$1.75 each



ONE SHEET . . . Rental: 8c each

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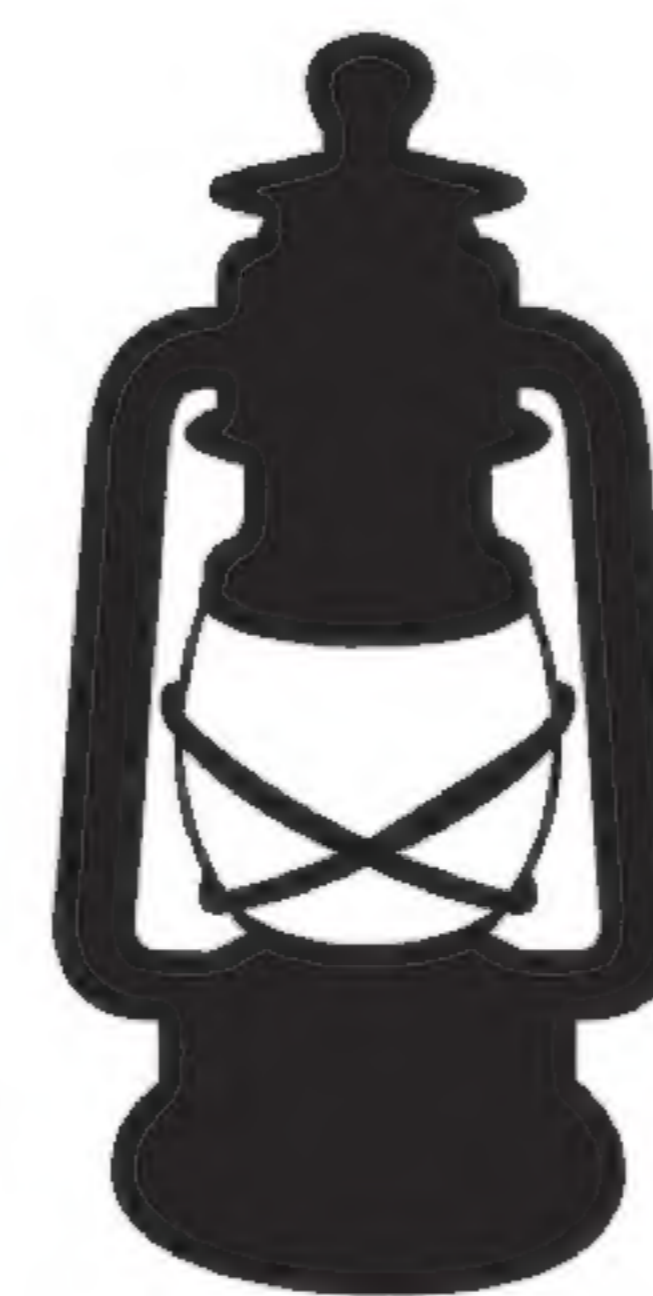
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